

Smoke at the Klein Concert Causes Temporary Uneasiness

Bispham, Yesterday's Star,
Charms a Large Audience—
Success of the "Pops"
Growing Every Week.

BY SYLVESTER RAWLING.

HERMAN KLEIN would seem to be justified in his belief that Sunday popular concerts on the London plan would prove successful in New York. There is a constantly growing attendance at his season at the New German Theatre advances, and yesterday afternoon the house was filled by an audience that showed its appreciation by the heartiest kind of applause.

An incident that might have had serious consequences but happily was an accident only marked the occasion. While the piano soloist was playing smoke crept into the auditorium, accompanied by an unmistakable odor of burning paper and rags. There were whistles of uneasiness, a shuffling in seats, a craning of necks and a more or less stately exit of women and men from every part of the house. The pianist became nervous under the strain, but kept bravely on, and most people retained their composure. When the number was finished Mr. Klein appeared and explained that there was not the slightest danger. There had been a fire, he said, in a nearby cellar which already was out, but an adverse wind had driven the smoke into the theatre. That was all.

David Bispham was the star performer. Of his voice all has been said that can be said. He showed his admirable art in a group of songs from Schumann's "Dichterlehre," in Thackeray's ballad of "Little Billee" by Graham Peck, in Foster's "In the Arms of a Girl" and in the well-known "Daddy Dearest" of Kipling, which Walter Damrosch has set to music. He also sang the baritone solo of William G. Hammond's "Lochinvar," accompanied by the composer and supported by a spirited male chorus. Harold Osborne Smith, Mr. Bispham's regular accompanist, showed his usual skill in the other numbers.

Eugenie and Virginia Sarsard sang two groups of duets with the charm and temperament which characterize their work. Tschakowsky's "Alondra" and Marston's "Night in Seville" were particularly pleasing. Their other numbers were by Debussy, Audran, Denza and Gay. Marie Namaska, a violinist, played numbers by Wieniawski with considerable skill and with her sister, Sophie Namaska, a Padrowski protégée, performed the latter's sonata in A minor, a work of moderate interest.

The young Polish pianists also played Chopin's D flat nocturne and Liszt's "Napoli Tarantella" with brilliancy, but with somewhat excessive use of the loud pedal.

SEMBRICH AND BONCI SING WITH A NEW RIGOLETTO.

Italian opera held full sway on Saturday in both the Metropolitan and the Manhattan Opera-Houses, attracting overflowing audiences. It was Verdi both afternoon and evening at the former, and Rossini in the afternoon and Puccini at night at the latter.

"Rigoletto," at the Metropolitan, was sung for the first time this season in the evening at popular prices. The cast was excellent. Sembrich as Gilda and Bonci as the Duke—both in good voice—gave their admirable and familiar interpretations. Spertino, who conducted, properly refused to permit a repetition of the first scene, save that the "Dona e Mobile," which were vociferously demanded. Amato was more than competent in the title part, in which he appeared for the first time here, although his interpretation was conventional. Once again, Gilbert's Debur made a very good Sparafucile, and Van Nissen-Stone was an acceptable Maddalena.

EAMES, AS AIDA, CHARMS IN A FINE PERFORMANCE.

"Aida," at the Metropolitan matinee, taxed the capacity of the auditorium. The cast was the same as on the opening night of the season, save that Eames, instead of Destinn, had the title part, and Boziano instead of Rossi, was the King. The American prima donna never sung, acted or looked better. Louise Homer again was the regal, opulent voiced Amneris. Caruso was the dominating Radames and Scotti was the picturesque Amonasso. Under Toscanini's vivifying leadership, the opera was given with splendid breadth, the scene at the Gate of Thebes being a real triumph.

TETRAZZINI REPEATS HER SUCCESS AS ROSINA.

Tetrazzini, as Rosina, in "The Barber of Seville," at the Manhattan in the afternoon aroused the great audience to the pitch of enthusiasm that is usual when she sings. In the lesson scene she gave first the Proch air and variations and then the Bell Song from "Lakme." After that the demand for still more was kept up a long time, but the smiling, bowing, curtsying prima donna would not yield, and after a long time, the opera was permitted to go on. Parola was the same sweet but soft voiced Almoro, Gilbert's Debur, and De Segura's Don Basilio kept the house in roars of laughter; Sembrich's Figaro was a hit.

"TOSCA" SCORES AGAIN WITH LABIA AND RENAUD.

"Tosca," at the Manhattan on Saturday was a well-deserved performance. Not the least gratifying was Toscanini's singing of Mario. He showed marked improvement over his first appearance in "Lucia." His own song was so heartily applauded as to interrupt the scene and

JOHN Q. A. WARD, NOTED SCULPTOR, IS SERIOUSLY ILL

His Advanced Years Leave Little Hope for His Friends of Recovery.

Friends of John Quincy Adams Ward, dean of American sculptors, were grieved to-day to learn of his serious illness at his home, No. 415 West One Hundred and Forty-seventh street.

Mr. Ward, who is seventy-eight, is suffering from a complication of internal diseases, and owing to his age it is feared he may not recover. Dr. Titus Bull, of No. 50 West One Hundred and Forty-third street, is attending him.

The noted sculptor's health began to give way last summer, and he announced he would retire after the completion of the Gen. Hancock statue, which he was engaged to do for Philadelphia. He sold his studio, at No. 119 West Fifty-second street, to Charles Henry Niehaus about that time.

Mr. Ward was born at Urbana, O. His family settled in Jamestown in 1867. His talents were first discovered when he was fifteen, and a sister sent him to Brooklyn, where he was under the tutelage of H. K. Brown for seven years.

Thus, without having studied abroad, he became one of the greatest sculptors of this country.

Among some of Mr. Ward's most noted works are the Indian Hunter, in Central Park; the Shakespeare and Pilgrim statue, also in Central Park; the Seventh Regiment's Citizen Soldier, the Washington statue in front of the Sub-Treasury; Horace Greeley statue in front of the Tribune Building; Roscoe Conkling statue, in Madison Square; Henry Ward Beecher, Brooklyn; Garfield, Washington; and Gen. Israel Putnam, Hartford, Conn.

Mr. Ward is a member of all the leading art societies in this country, as well as a number of prominent clubs.

BOSTON TUNNEL OPENED.

Most Expensive Stretch of Underground Railroad in Operation.

BOSTON, Nov. 30.—Starting from the two opposite terminals of the elevated system at Dudley street and Sullivan square at 5:21 A. M. today, two trains formally opened that underground thoroughfare to regular traffic.

The Washington Street tunnel is one of the most expensive stretches of underground railroad in the world. Extending from Oak street in the south end of the city to Haymarket square, a distance of only 610 feet, it cost \$5,500,000 to complete the excavation, construction and equipment of the bore.

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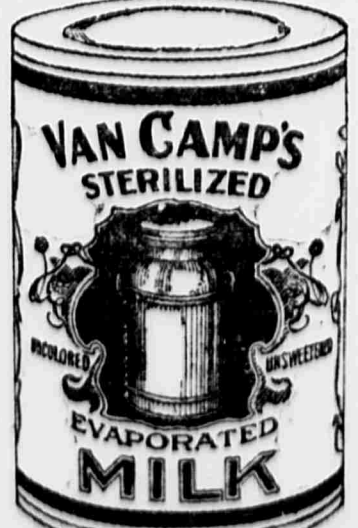
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<p>\$28.00 Genuine Leather Couch, \$18.00</p> <p>(Like cut.) This Couch is covered in genuine leather, the bottom is open steel construction. The frame is nicely carved and finished, large carved claw feet. The general construction throughout is of the finest quality, and makes an artistic addition to the furnishing of any home. Regular price \$28.00; sale price..... \$18.00</p>	<p>\$12.50 Comfort Rocker, \$7.50</p> <p>(Just like cut.) This rocker is made out of the best golden oak, thoroughly constructed and finished. It has nicely carved back, upholstered in genuine leather, with spring seat. Nothing but the best material used in the interior construction; comfortable shaped arms. This is a good design, thoroughly comfortable, and special value at the price quoted. Regular price \$12.50; sale price..... \$7.50</p>	<p>\$9.00 Women's Desk, \$4.98</p> <p>(Like cut.) Made in oak and mahogany, has serpentine well front drawer, French sawed legs and nicely fitted on the inside with pigeon holes, paper and pen racks, etc. Good locks, and has brass trimmings. The construction of this desk is first class in every way, all rubbed and polished finish. A very pleasing design, and will make an artistic addition to the furnishing of any room. Regular price \$9.00; sale price..... \$4.98</p>
<p>\$7 Solid Oak Rockers, \$4.50</p> <p>(Like cut.) We have only one hundred left of these solid oak and mahogany finish rockers. These are splendid chairs, with saddle seats, high backs, artistically carved and highly finished. We will offer them while they last at a remarkably low price. Regular price \$7.00; sale price..... \$4.50</p>	<p>\$26.50 "Sleepy Hollow" Chairs, \$18.50</p> <p>(Like cut.) The well-known "Sleepy Hollow" Chair is made of golden oak and mahogany finish, upholstered in leather, and is of the finest construction throughout. Sale price..... \$18.50</p>	<p>\$10.50 Morris Chair, \$7.50</p> <p>(Just like cut.) Made of the best quartered golden oak with spring seats. This chair has hand carved claw feet, broad comfortable arms, with prettily turned spindles. The cushions are large, thoroughly filled with the best white cotton. You can make your own selection of the covering. The construction and finish are the best, and is a very pleasing design in every particular. Regular price \$10.50; sale price..... \$7.50</p>

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